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April/May
1996

in TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

In Tune
Anniversary
Showcase
featuring

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VIOLETS

Explode

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Pages

Lou
Reed

POETS
& SLAVES

Surrender
to the Air



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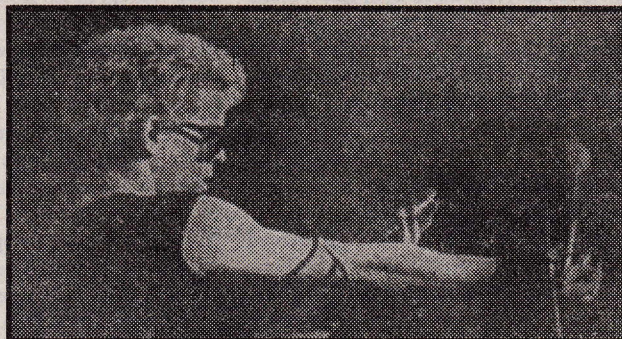
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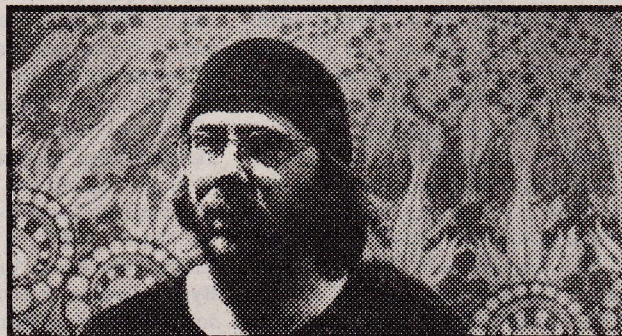
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of Blacklight
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Photo by
Ed Mason**



THE NEWS DESK

By: Bill Bengle

Wow, lots of crazy stuff going on this month, huh? It seems like winter just won't end this year. March came and went like a lion, and it looks like April is licking it's own fangs and looking for a zebra to slaughter. Hells bells, they've even captured the Unabomber. There goes all the excitement out of my month. The music world is just as crazed, with more unexpected twists and turns than a Sherlock Holmes novel. Let's check it on out....


LOCAL NEWS: The Latest In Tune Showcase was quite a good time with the bands Blank Pages, Explode, and especially Blacklight Violets (supporting their release "Songs From Skylight Radio" on Dented Records) strutting their collective stuff. If you missed this show check out the review on page !!*South Jersey's premiere punk outfit **Bubble Eyed Dog Boys** have returned—but not on **Way-O records**, and without **Jac Mac!** "Soft Serve" is packed with sixteen tracks and features new drummer **Mark Vaselinni**. To get a copy contact **Heartworm Records P.O. Box 173 Ocean City, NJ 08226***The host of WLFR's "Jazz Showcase" program (Teus. 8am-12pm) **Dr. Jay** is working hard to bring avant garde-jazz guitarist extrodiaire **John McLaughlin** to the area despite claims by his record company that the Atlantic City area is "too small" of a market and "not supportive enough" of jazz in general to warrant such a show. If you'd like to help bring Mahavishnu to the area send a postcard saying you'd like to see this show come to Atlantic City to Dr. Jay, who will in turn drop those postcards on the desk of the record execs. who control McLaughlin's bookings. It's only 19 cents, so send your postcard to: **Dr. Jay c/o The Jazz Showcase P.O. Box 1707 Atlantic City, N.J. 08404-1707 or WLFR Upper G-Wing Stockton College Pomona N.J. 08240**. The doctor is also busily trying to get together the 1st annual **Larry Young Memorial Jazz Festival** a four day concert in memory of the great organist who's played with the likes of Miles Davis, Carlos Santana, and John McLaughlin among others. More word on this as it develops!!*Daunted by the lack of support from the area rockers **The Fabulous Menzel Brothers** are hanging up their original music spurs, changing their name to Bob Dole and the Coconuts, and will concentrate on doing cover songs by bands such as Hootie And The Blowfish, Better Than Ezra, and Silverchair. When asked about this turn of events guitarist **John Menzel** was quoted as saying "A lot of my friends say it's an insult to their intelligence, but I'd say it's got more to do with paying the rent."*I've also received a CD from a band from "the other" South Jersey—west of here. Palmyra's own **Knot in the loop** have released a fine album entitled "**Above Treeline**" a well recorded chunk of Southern rock flavored happiness (or was that hippiness?). Contact: **Heather Keller 4 Windsor Ct. Morganville, NJ 07751**

NATIONAL NEWS: Wait! Wait! Stop the flogging!! It looks like the horse isn't dead after all! Famed originators of the British punk movement **The Sex Pistols** have announced that they will be reuniting with original bass player **Glen Matlock** for a summer tour and a live album. The reasons for the reunion, apart from the obvious monetary rewards, are much the same as the reasons for American punk originals **The Ramones** calling it quits—that is all the pop/punk wanna be's getting all the attention, and the money. I certainly wish more original punk groups would do the same to school the new jacks! And, in true Rotten style singer **John Lydon** makes absolutely no bones about the monetary motivation to the tour as well. There's no word as to whether scheister ex-Pistols manager **Malcolm McLaren** will have anything to do with the reunion (as if). But, of course, all those little fake punk bastards are going to talk all kinds of crap to make themselves look not quite so smarmy—HA!! Good Luck!!*It was a fix! In this year's unusually heavy into family values showing (no doubt spurred by Bob Dole's inflammatory

comments earlier this year) at the Academy Awards the award for best song was given to "Colors Of The Wind" from the film "Pocohantas". I don't know, I can't help but think that severe Republican repression of the arts can only help give rock and roll a swift kick in the ass and increase the sincerity factor...go Dole, go Dole! Plus, if the Republicans still refuse to raise minimum wage above \$5.00 there will be alot more stolen guitars and amps kicking around!*Not to be outdone by the likes of moviestar rockers **Johnny Depp** and **Keanau Reeves**, Jersey boy film maker **Quentin Tarrentino** has put together his own rock collective, **Bloodfeast**, to score his next film. This group will feature **John Popper** of Blues Traveler and **Alice Cooper** among others.*Following **Elton John's** lead of a few years ago, **Bruce Springsteen** came out of the closet this month, declaring his avid bi-sexuality. The Boss also disclosed his torrid affair with **Rupaul** he'd been pursuing for the past two years. Wow.*Senators from the state of New York, led by Sen. Joe Holland (r), are pushing the nation's first "anti-moshing" legislation which will, for the first time, make the twenty year old passtime of slamdancing illegal and club owners will hence forth be responsible for any mosh related injuries sustained by concert goers. If this goes through all you snot noses will get a taste of what it was like to slam back in the day. Before America suddenly got hip to all things "alternative" most clubs would not tolerate moshing for the similar reasons and, instead of hiring bouncers specifically trained to help avoid moshers hurting each other, would encourage the bouncers to beat the living sh*t out of anyone who dared to dance. Talk about your return to traditional American values...go Dole, go Dole!!!*The **South By Southwest** music conference, held this past March in Austin Tx., has seemingly become the music conference to be at ever since New York's "New Music Seminar" took a serious nose dive. But, since I could never get In Tune to send me to New York for the NMS, I've really got nothing to say about anything that happened in Texas. Maybe next year. Selah!*On the Lollapalooza front; the **Ramones** will be joining **Metallica**, and **Soundgarden** on this year's festival stage, extending their "final tour" even further.***Don Law**, famed rock promoter who literally holds all New England concerts in the palm of his hand, will start his own ticketing agency called "Next Ticketing" in an effort to help the battle against the government supported monopoly **Ticketmaster** has on the concert biz.***Jarvis Cocker**, the young Brit rocker who mooned **Micheal Jackson** on stage was acquitted of any wrongdoing in a case brought against him claiming he endangered and injured several children who were taking part in the production number which he interrupted with his cheeky antics. Viewing a video tape of the incident it was clear that the children were, in fact, harmed by Jackson's own bodyguards who were in too much of a hurry to remove Cocker from the stage (and presumably beat the crap out of him).*In a related story **Micheal Jackson** apparently offered an undisclosed amount of cash in order to have the body of Doors frontman **Jim Morrison** exhumed and buried on the front lawn of his Neverland estate in California. No comment was heard from the estate of Morrison.*Following the lead of former teen idol **Pat Boone**, who's planned album of heavy metal songs has raised more than a few eyebrows, other serious has beens are looking to work with famed metalers, check out these rumored combos: **Neil Diamond** with **Ozzy Osbourne**, **Herb Alpert** with **Steve Vai**, **Steve Lawrence** and his eternal partner **Edie Gormet** with **Slayer**, and, finally, **Zsa Zsa Gabor** will be working with hardcore chick band **L7!!!!***A man claiming to be carrying a bomb barricaded himself in the studio of Star FM in Wellington, New Zealand holding the station manager hostage. The reason? He wanted to have the song "Rainbow Connection" by the Muppets played on the air, as well as access to the microphone to talk to listeners. After a lengthy standoff the situation was diffused and the man was taken into custody, charged with kidnapping. Who let this doorknob out of the rubber room after he'd

watched the Adam Sandler/Steve Buscemi film "Airheads"?*Former **Motley Crue** frontman **Vince Neil** will have his day in court as his \$5 million lawsuit against his former band will come to trial soon. Hey, Crue dudes! Just give him a copy of the Tommy Lee/Pam Anderson having sex video and he'll go away! Did I ever tell you about the time **Henry Rollins** and the guys from the **Misfits** chased Motley Crue through the streets of L.A. threatening to kick their make-up wearing glam boy asses?*Speaking about glam boys, **Poison** are said to be recording again. God save us all!!!!*Well, well, well. It looks like **Hammer** is a little short of cash these days. He's filing for bankruptcy as he's in debt to the tune of \$10 million. Well, looks like we can "Touch This" after all you big fake!*You might want to take a peek at the new indie film "Hype", a documentary about the music and bands from Seattle which would become known as "grunge". You "alternative" detractors may want to get a peek at this reel and see the real story about flannel shirts and the death of glam metal.*Another film "Lost Highway" will feature budding thespian **Henry Rollins** and Anthrax guitarist **Scott Ian*****Devo** are rumored to be gearing up for some shows after a lengthy absence. Everybody now...Whip It, And Whip It Good!***Led Zeppelin: Live Dreams** is a new photojournal of rock's greatest cock rockers by Laurence Ratner. Looks great!!!***Ozzy Osbourne** made it public knowledge this month, that he has been put on the anti-depressant Prozac, during an interview on **Howard Stern's** radio and television shows.***The Beastie Boys** will host a benefit concert for Milarepa, an agency working to free Tibet, in San Francisco during June. Other bands on the lineup include: **Rage Against The Machine**, **Bjork**, **Beck**, **Sonic Youth**, and **Foo Fighters**.***Chuck D** has formed his own label **Slam Jamz** and is hard at work on his first solo album due out in the summer.*Also, **Run DMC**, whose members, in a similar story to **Little Richard** and **Jerry Lee Lewis**, have become ministers will release an album of Christian Rap tunes.

RELEASES: Pearl Jam wannabe's, and Jersey boys, **Stone Temple Pilots** have chosen to title their new album "Tiny Minds"....no, that's just too easy. C'mon guys gimme a challenge.*The album with the honor of being the second worst selling album in the Columbia records catalogue has been given a second chance on CD. Originally released in 1971, the double album **The Hampton Grease Band's** "Music To Eat" featuring **Col. Bruce Hampton**, later of the **Aquarium Rescue Unit**, back when he was just a young private. As the story goes the band was advanced over \$75,000 to record and promote themselves, but after all the scheister lawyers and industry types were done taking their cuts they had \$15,000 left to do the job. They spent it all on the recording (and what a great job they did) but had nothing left for promotion and thus faded into obscurity. Check this one out with most haste!!!! (F.Y.I. The worst selling album was a yoga instructional album)***Luciano Pavorotti** has endeavored to help out with things in war torn Bosnia. "Pavorotti And Friends" is a live album recorded in Italy and proceeds will aid **Brian Eno's** Warchild foundation to help Bosnia's children.*Oh boy, **The Cranberries** are back with a new one. I'm starting to wish I was the cop whose ear Micheal Madsen cuts off in the flick **Reservoir Dogs**. Anybody else feel that way, or it just me?***Rage Against The Machine** have also released a new one entitled "Evil Empire". In a stunning shift of pace this album shows the band converted to conservatism and railing against the "Evil Empire" of the liberal dominated media.*Venerable prog rockers **Camel** have returned with their newest effort laced with Celtic themes "Harbor Of Tears"*On the tribute tip we've got a new **Genesis** tribute album featuring the likes of **Crack The Sky**, **Richard Sinclair**, and **Pete Bardens**. Also, the **Rush** tribute is in the works with members of **Dream Theatre**, **Testament**, and **Ozzy Osbourne's** band. And, in the wake of the new **Misfits Box Set** there will be the inevitable tribute album to follow!*Check this out..."Crossroads 2" the new **Eric Clapton** 4 CD box set will be out by April 2nd and will feature 31 live cuts, plus four never-before-released studio cuts. Well, it's got to be better than that "21 Nights" cheese fest!*Blues great **Buddy Guy** recently issued a live album on **Silvertone Records** with **G.E. Smith** and the **Saturday Night Live Band** backing him entitled "Live: The Real Deal"*Jazz fans will be



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24	Crossroads	25	Scratch The Hat
31	Mo's Better Blues		
JUNE			
7	Parrotheads	8	Parrotheads

NO COVER CHARGE!

pleased with four great releases this month; **Wayne Shorter's** "High Life" featuring bassist **Marcus Miller**, **Lenny White** brings "Present Tense" with guests **Chick Corea**, **Stanley Clarke**, and **Victor Bailey**, and look for a new fusion effort by **John McLaughlin**, "The Promise" on **Verve Records** to follow up his sleepy "After The Rain" Coltrane tribute. Finally, if you are just dabbling in jazz then **Herbie Hancock's** "New Standard" CD is for you. Jazz renditions of today's most known songs by the likes of; **Paul Simon**, **Don Henley**, **Stevie Wonder**, **Nirvana**, **Prince**, and **Lennon/McCartney***Before jumping ship ex-Zappa guitarist **Mike Kneally** has finished work on "Music For Pets" the latest release by Frank's son's band **Z*And**...if that's not enough for you CD junkies, check these out: **Spacemen 3** "Sound Of Confusion" (TAANG!), **Los Lobos** "Colossal Head" (Warner Bros.), **Brainiac** "Prigs In Static Culture" (Touch & Go), **Jesus Lizard** "Shot" (Capitol), **Bob Mould** "Egoverride" (Rykko), **Cracker** "The Golden Age" (Virgin), **Love & Rockets** "Sweet F. A." (American), **Monkees** "Barrelful Of Monkees" (Rhino), **Wrens** "Seacaucus" (Grass), **Subdudes** "Primitive Streak" (High), **Ride** "Live Light" (Mutiny), **Mutiny** "Aftershock 2005" (Black Arc), **Richard Thompson** "You? Me? Us?" (Capitol), **Billy Squire** "Reach For The Sky-Anthology" (Chronicles), **Afghan Wigs** "Black Love" (Elektra), **Nick Cave** and the **Bad Seeds** "Murder Ballads" (Mute/Reprise), **Sting** "Mercury Falling" (A&M), **Fugees** "The Score" (Ruffhouse), **Gin Blossoms** "Congratulations I'm Sorry" (A&M), **Sepultura** "Roots" (Roadrunner), **King's X** "Ear Candy" (Atlantic), **Elastic Purejoy** "The Clutter Of Pop" (World Domination).

WRAPUP: O.K. campers that's it for April. You've got some cash coming back from the government, so go out and buy some subversive rock and roll with it whydontcha? Oh yeah, by the way—I laced the news this month with a bunch of fake stuff **APRIL FOOL'S!!** That's for me to know and you to find out...if you can't figure what's real and what's fake all I can say is...SUCKER!!! Let me know what you think: **News Desk c/o In Tune P.O.Box 333 Northfield, NJ 08225**. Remember: Believe half of what you see, and none of what you hear!!

REQUIEM FOR THE KEYBOARD

Guitarists have been the dominant animal in the musical jungle for so long that it's tough for many to imagine that there was once a balance in the band biology between the *single* guitarist and the now-all-but-extinct keyboard player. Each contributed to a greater sound than either could make alone. Today there are usually two or more guitarists in a band, and more often than not, no keyboard player. There are a lot of reasons for this, but the loss to us is becoming incalculable.

There was once a time when, unless your band had a good, fat (i.e. Hammond B-3 organ) keyboard sound within it, you just didn't get hired. Period. The fact that a keyboard player can play 10 notes at a time vs. the 6 a guitarist can throw at you helped fill the room with a thicker sound without being unconscionably loud doing it - or so thought club owners. And their point is well taken, even in the age of midi.

The problem keyboardists usually face is that, by and large, he or she is usually the superior musician. More in touch with theory, harmonic structure... you know... all of those things that guitarists skip over in the music magazines. So in order to stay within the confines of the group, the keyboardist, who has spent years in private instruction, an expert on structure and theory, is forced into playing basic major and minor chords, with an occasional seventh chord thrown in once in a while. Further, the guitarists usually turn up their volume so as to make the keyboard just so much window dressing. This is not a new phenomenon; you can find it as far back as the late 1960s and the group known as Mountain. Keyboardist Steve Knight was absolutely buried behind Leslie West's guitar which was roaring out of stacks of thousands of watts of Marshall and Sunn amplification. While you would have missed Mr. Knight if he weren't laying in the simple chording behind West's sonic sludge, you'd have *just barely* missed him. By way of contrast, Rick Wakeman brooked no such relegation to the background in whatever band he happened to be working. Most famous for working in Yes, Rick *played* his keyboards for all they were worth. Of

course, he had a guitarist who was many cuts above the average chord slamming lowlife. Together, Wakeman and Steve Howe managed to create a sound at once intricate and powerful, and larger than the sum of the parts.

Oh, I know, it's oh-so-difficult for the vocalist to sing if he or she has real music to be measured against, but any old s**t will do if your band sounds like it's drilling for oil rather than attempting to create something musical.

Good keyboardists are badly needed in the local scene, if just to show the guitarist how truly limited he or she is. And if you are a keyboardist in a group, please, please, please start standing up for what you know and what you can do besides playing sludge chords to fatten up a disgusting wave of distorted noise. If there is one instrument that is capable of saving what's left of popular music, it's the guy (or girl) who plays the ivories well.

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Press Releases

WITH 'VERTIGO' VIDEO IN HEAVY ROTATION, XEMU BAND 'POETS & SLAVES' TAKE ON THE WORLD, OR AT LEAST THE MIDWEST

Poets & Slaves, voted 'Best Original Local Band' for 1995 by In Tune Magazine, are taking Philadelphia and the midwest by storm. Their new video for 'Vertigo,' the title song off their debut Xemu album, is in heavy rotation on Philadelphia-area cable station Prism TV, which features up-and-coming alternative rock acts on its show 'Music Magazine.' Prism will also exclusively broadcast a show Poets did at The Chameleon Club in Lancaster, PA on Friday, April 26.

The video, shot on top of a 20-story building in New York City, features the band playing on a freezing, crisp winter day. Beautifully vertigular views of the city contrast with moody, dark close-ups of Martin Trum singing atop a steep stairwell as the video progresses from sunrise to sunset.

In concert with their midwest commercial radio play, Poets will be hitting the road in mid-April. They'll play the following dates:

The Cue Club in Chicago, IL	April 19
Bluebird Nightclub in Bloomington, IN	April 20
Union in Iowa City, IA	April 24
Davy's Uptown in Kansas City, MO	April 25
Cunningham's Journal in Kearney, NE	April 26-27
18 th Amendment in Omaha, NE	April 28
Sip N Spin in Hays, KS	April 30
Jazzhaus in Lawrence, KS	May 1
Pomp Room in Sioux Falls, SD	May 2
The Alley, Rapid City, SD	May 3
1 st Avenue, Minneapolis, MN	May 6
The Asbury, Buffalo, NY	May 8

Poets have also received fantastic college radio play for 'Vertigo,' hittin g #2 on WUSR Scranton, PA, WCCS Norton, MA and WBUQ Bloomsburg, PA.

Originally a power trio, Poets & Slaves now consists of Martin Trum (lead guitar/vocals/songwriting), Evan Batchellor (drums), Tim Brown (bass), and recent addition Bob Bumpus (rhythm guitar). Their influences include Nine Inch Nails, The Pixies, and The Sugarcubes, resulting in their unique sound of melodic, minimalistic, modern rock.

The band can be contacted via their manager Dennis Hill at (609) 691-3131, at Xemu Records (212) 957-2985, xemu@chelsea.ios.com, <http://chelsea.ios.com/~xemu>

ON THE SET — South Jersey's LIVE JAZZ Newsletter—proudly presents the debut of "CLUB JAZZ" at the JAMAICA-JAMAICA West Indian Restaurant & Lounge in Atlantic City! Starting on SATURDAY, MAY 4th, 1996, the door to "CLUB JAZZ" will open and welcome Guests for COOL, LIVE JAZZ & COMPLIMENTARY APPETIZERS in a "Mature, Classy, Dynamic atmosphere" of Hospitality & Fun! In the cozy & intimate setting of JAMAICA-JAMAICA, patrons will be sure to enjoy every musical note & every delicious bite!

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March 8, 1996

By Chewy

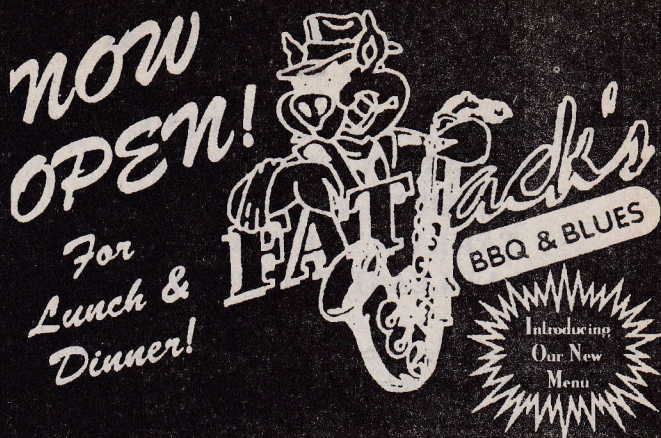
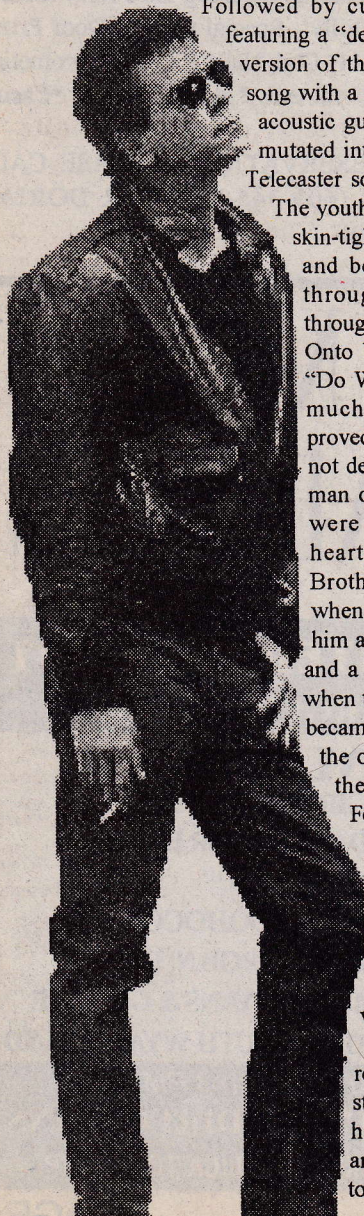
On one of the coldest nights of the never-ending winter of '95 a large crowd of Lou Reed fans stood (and sat) shoulder to shoulder in the "almost-sold-out" Electric Factory to hear select cuts from a twenty-plus year repertoire. What the fans got, to their delight, was a show largely comprised of tracs from Mr. Reed's latest endeavor, "Set the Twilight Reeling" (Warner Brothers) along side a smattering of vintage Reed.

Lou and company poured from the sound system like rocket fuel from the space shuttle. The show opened with an extended, up-lifting version of "Sweet Jane," pure rock-n-roll in its sharpest form.

Followed by cuts from the new release featuring a "dedicated to Laurie Anderson" version of the title trac. Starting off the song with a soulful croon, complete with acoustic guitar accompaniment, it soon mutated into an electric fury of Fender Telecaster soloing to the fruition.

The youthful looking Reed, dressed in skin-tight black leather with a T-shirt and boots colored to match tore through his songs like a bullet through pudding. Cuts like "Hang Onto Your Emotions," "Satellite," "Do What Ya Gotta Do," and the much requested "Egg Cream," proved that years and abuses have not destroyed his spirit. Though a man of many words in song, few were spoken between cuts. A hearty "Hello" to the City of Brotherly Love, a "Thank You" when an audience member wished him a happy birthday (March 2nd) and a question of "Where was I?" when the intro to "Hookie Wookie" became too memorizing were about the only words exchanged during the show. Excellent work by Fernando Saunders (Bass) and Tony Smith (Drums) made the night musically as well as lyrically impressive. Both musicians appeared on the latest release and Saunders shares a long time work relationship with Reed.

As Mr. Reed and the boys rounded out the encore to the standing ovation waiting them, he gave a humble "Thanks" and strutted off stage promising to see us next time.



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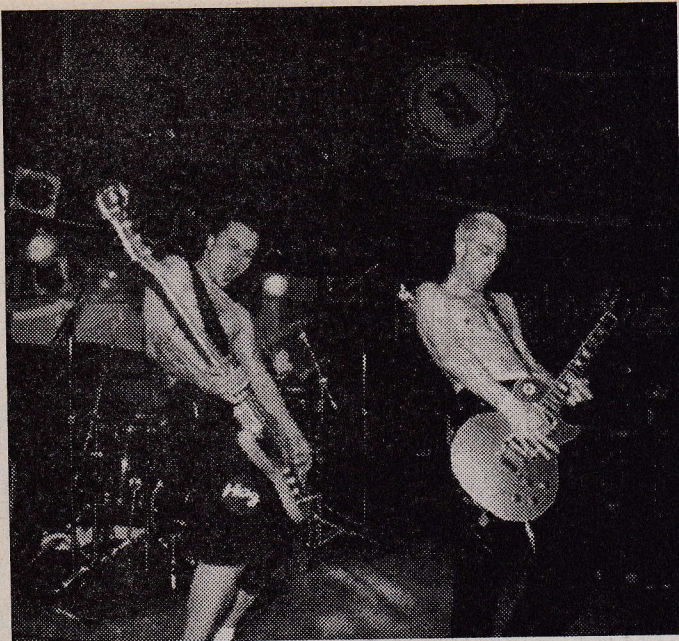
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SAT. MAY 11 - Roadside Louie
FRI. MAY 17 - Floyd Hunter Band
SAT. MAY 18 - Blues Affair
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IN TUNE

ANNIVERSARY SHOWCASE

by Gina Mason

On Saturday, March 22nd, *In Tune* celebrated yet another anniversary (# 4) and once again dove back into the Showcase arena with 3 original bands, **Blacklight Violets**, **Explode** (with members from *Red-Headed Stepchildren*) and **Blank Pages**. Of course, the hot spot, being *In Tune*'s home base, was Crilley's Circle Tavern, who continues to recognize new talent and give chances that others might just overlook.

Blank Pages opened up the show and this young team of amateur musicians unfortunately lacked the talent that the crowd was looking for in a band. But then came the smoking debut of **Explode** who offered a unique lineup of tunes, very diverse from the cover tunes their fans have grown accustomed to from *Red-Headed Stepchildren*, yet their fans, as well as many others, including this one, found their material stimulating. Finishing off the night to introduce tunes from their latest disc, *Songs From Skylight Radio*, **Blacklight Violets**, once again impressed not only their fans, but the many musicians in attendance.

Adding in a female touch and getting the crowd motivated, Tara Magee and Lori McNally introduced the bands and definitely got the audience's attention and focused towards the stage to get a good earful of each of the bands. Their spirit seemed to rub off on stage, as well as off stage, as can be revealed in the following reviews.

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BLANK PAGES

by Gina Mason

First to take the stage was Blank Pages and their set of tunes might have been better off having "blank" tunes. This foursome seemed more like a



Greg Potter

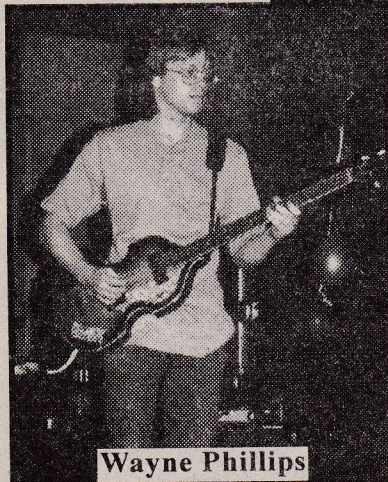
garage band just goofing around. Although many did stay to see if things would get better, they inevitably got worse. Vocals, timing and transitions need a lot of work for this ensemble to work. Even their onstage presentation needs a backbone... a

personality.

Sometimes musicians have off nights, but usually there is a sense of talent that can be noticed in at least one tune, one that may save face for the audience, but for this night, Blank Pages appeared to be way out of their



Jason Brown



Wayne Phillips

league. Fortunately for guitarist/vocalist Greg Potter, bassist Wayne Phillips, drummer Joel Marsh and guitarist/vocalist Jason Brown, there were a few fans to bleed over the disappointed crowd and maybe those individuals did see not?

Of course, one good thing can be said about these guys, "they are young" and if they work real hard, they can work on personality, vocals and broaden their instrumental abilities to bring them out of the garage onto the stage. So Greg, Wayne, Joel and Jason, keep on practicing and for now, don't give up your day jobs.



Joel Marsh

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COPPERHEAD

A.K.A. EXPLODE

by Gina Mason

Opening with their debut performance, introduced as Explode (now Copperhead including 3 members



Todd Shallcross

of the ever-popular cover band, Red-Headed Stepchildren) sets the theme filling the stage with smoke and prepared to smoke the audience with a unique style that is so different from that which their fans have been familiarized with, yet this cast of misfits, lead by Todd Shallcross invited their fans as well as the rest

of the crowd into their bizarre world of originality and kept their spirits on an elevated level from start to finish.

Freeing Todd's hands of his bass guitar, former "Catscan" bassist Nick Cummins joined in on the fun with only a week to learn his part...way to go Nick! Fran Duffy revved up his guitar and his motor was

running with enough fuel to launch a rocket ship. Of course, Danny Blaze ignited the drums with a force so intense, the crowd begged for one of his ever-powerful drum solos and did he comply? He sure did and the audience focused all of their attention to this skin r r i v e t i n g performance!

Now as far as Todd being the frontman, he has the

look, he has the talent and he has the personality to make the grade and this night's performance sure emphasized his abilities. Of course, with only a handful of material, Todd had to improvise between sets, along with comrades Fran and Blaze, their personalities took out the low in slow and added in enough cream for scream, the cream being the only calmness to blend hard edges.

Although Todd did a fine job vocalizing his talents with the opener "Pain," he just had to show his awesome bass pounding techniques in "Nothin In Common With You," while Fran voiced out in a style similar to that of Frank Zappa. Then in "Bang," which went over like a bang, all chimed in, or rather shouted out the chorus, while Danny rapped out the lead.

With their newly derived set of comedy, vocals, personality and above all else, instrumental talents, Copperhead will refine their material and one can expect each show to showcase many surprises. They have even added in a permanent bassist Chris Rienzi to make C o p p e r h e a d complete and have already performed at Study Hall in Glassboro April 19th for a local cable TV show...well the misfits really do fit in after all!



Fran Duffy



Danny Blaze



Nick Cummins

BLACKLIGHT VIOLETS

by Gina Mason



Lee Stefanko

After performing to a huge crowd at the Ocean City Civic Center earlier in the day, Blacklight Violets ended In Tune's Showcase with a little bit of old, a bit of cover and just enough from their new disc *Songs From Skylight Radio* to make many want one for their very own. Blacklight Violets, comprised of Lee Stefanko on guitar and vocals, Britt Nixon on drums and Mike Heaton on bass, kept their die-

and then some. Of course the entire band, although only a three piece, had the tightness and sound of a larger band. And watching Lee work the guitar is simply amazing!

Also, the eyes were not deceiving, even drummer Britt Nixon showed passionate emotion as he pounded the skins symmetrically to enhance each song as Mike Heaton completed the backbone with his timely bass licks. Blacklight Violets



Britt Nixon

hard fans, as well as many new found fans until the wee hours of morning, continually amazing all with their uncompromised talents.

Starting off with "Satellite," Lee had some of the fans dancing on the sidelines and definitely showed no signs of fatigue as they continued with "Codeine" and he displayed his adept guitar gifts for all to see and hear.

Each song had its own spaced-out originality that only Lee can mold into a creation worth more than the cover charge

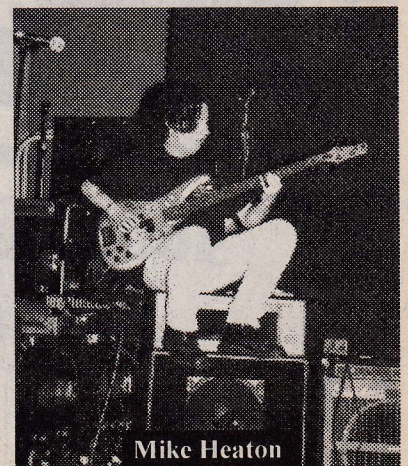


tightness and flair continued even with their two cover tunes, The Byrds "Mr. Spaceman" and Yoko Ono and John Lennon's "Oh Sanity."

Lee continually astonished the crowd and even displayed a strong sense of professionalism and extreme patience when an overzealous fan decided to try and perform with the band. Lee allowed her to play the guitar, while Britt and Mike kept the

drums and bass kickin'. Lee was able to satisfy not only the fan, but the rest of the crowd and never lost his cool...way to go Lee!!

Two thumbs up to the cosmic spaced-out trio of Blacklight Violets!! And check them out at the Outerspace Music & Art Festival on June 1st at the Fire Hall in Scullville; it's a journey worth exploring!



Mike Heaton

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5 9-11pm Happy Hour	6 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	7 9-11pm Happy Hour	8 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	9 9-11pm Happy Hour	10 SIMON SAYS NO COVER	11 THE STING Featuring Scott Evans of THILLER NO COVER
12 9-11pm Happy Hour	13 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	14 9-11pm Happy Hour	15 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	16 9-11pm Happy Hour	17 Sunstream NO COVER	18 TBA
19 9-11pm Happy Hour	20 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	21 9-11pm Happy Hour	22 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	23 9-11pm Happy Hour	24 SIMON SAYS NO COVER	25 TBA

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C.D. REVIEWS



VICTOR

Artist: Victor

Label: Anthem/Atlantic

By Jim Santora Jr.

It seems that everyone has a side project. Like a person who puts in a normal 40 hour week, these musicians are working their side jobs. Sometimes it's for laughs. Othertimes, it's for the musician to experiment and showcase his other talents separating his/her from the other fixtures of the band. So why not Rush's Alex Lifeson. After all, when you are in one of the greatest trio's of all time, and Geddy Lee and Neil Peart are your mates, it's time to say, "Hey everyone, check me out."

So Lifeson, instead of putting out a solo record displaying his guitar playing that has made him so essential to the Rush sound. Lifeson created Victor. A band that showcases not only Lifeson's guitar, but also his talents on keyboards, bass and songwriting abilities.

Led on most of the vocal tracks by Edwin from I Mother Earth, Victor goes through many different styles ranging from Industrial to Jazz Fusion. However, just when you thought that you were not going to hear anything that would sound even close to Rush. The second track "Promise," has the traditional Lifeson/Rush riffing and musical presence. While "Start Today" features Dalbello, who sounds real similar to a man named Geddy. Also featured is a cameo appearance by Primus bassist Les Claypool on "The Big Dance."

Despite not hitting all the targets with this being his first side project. Lifeson does express his musical creativity to directions that with Rush, he has not been able to fuse into. With Victor, Lifeson showcases over 20 years of being an incredible musician.



GROWN MAN

Artist: Loudon Wainwright III

Label: Charisma Records America

By Bill Benge

Well, folk music's 'most infamous "bad boy" has returned from the studio, offering what has been called his strongest album in several years. I would concur, having waited for this album since 1993's live retrospective "Career Moves." Grown Man finds the ol' Loudo in much more of an overall introspective mood, the tone of which is established by "The Birthday Present," an accapella-in-the-shower ode to himself and his 48th birthday, and his self appraising "Grown Man." The remainder of the album is, indeed, dominated by songs showing Wainwright coming to terms with mid-life and some of the demons that have continually chased him throughout his career. These emotions range from family sentimentality ("That Hospital") and regret ("A Year") to new found adult responsibility ("Cobwebs") and fears ("Housework") and a staggeringly frank look at jaded wisdom ("The End Has Begun," "Just A John"). We, as audience, have for years watched vicariously as Wainwright expressed himself to his estranged daughter through song after song, now get to hear the daughter's side of things as Martha Wainwright joins her father for "Father/Daughter Dialogue." Loudon even considers his, and our, own mortality by way of the obituary of Emanuel Zacchini Sr. "The Human Cannonball." Never fear, though, you fans of "the old days," LW3 hasn't completely grown up and old—check out the eternal kid on the jazzy "1994" and the simply hilarious "I Wish I Was A Lesbian."



AUSCULTATE

Artist: Salt

Label: Island

By Jim Santora Jr.

If Concrete Blonde was somehow transformed into Nirvana, what would have that sounded like. Chances are, they would have sounded like Scandinavia's Salt, whose Island debut "Auscultate" combines the "grunge" sound with very pleasing vocals from Nina Ramsby.

Salt bounces around combining the Seattle grunge sound which is very evident with the power pop shown from many European acts like Elastica. The group not only is led by Ramsby's voice, but she also handles the guitar work. Teamed up with bassist Daniel Everman and drummer Jim Tegman, Salt is by no means creative. They have the same rhythm work and loud, aggressive guitars that so many grunge bands have used before them. However, it is Ramsby's powerful vocals that keep everything together. Her voice is a cross of Concrete Blonde's Jonette Napolitano and P.J. Harvey, without ever leaning towards either one.

Some of the most powerful tracks feature Ramsby's voice. From the very pop oriented "Honour Me," the acoustic "So," the heavy "Witty" and the loud "So I Ached." Where other grunge groups led by a female vocalist tend to use a scream and squeal approach, Ramsby enables to keep a certain feeling and emotion through all thirteen tracks. At some points there is room for a scream, but it fits into the song. Which is what will distinguish this overseas grunge import from the others.

Salt is a power trio that despite not being as explosive as its American influences, it has a vocalist that others would dream to have.

Attention Bands:

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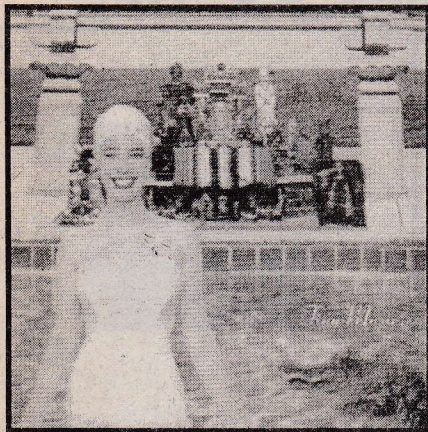
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C.D. REVIEWS



TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP

Artist: Stone Temple Pilots

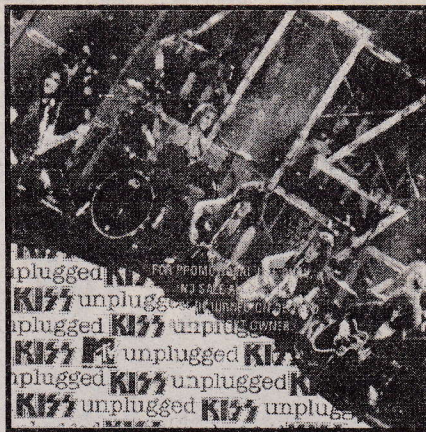
Label: Atlantic

By Jim Santora Jr.

There has always been one thing that troubles this particular critic about Stone Temple Pilots. Do they insist on being exactly like Pearl Jam and its other counterparts or are they trying to be creative. Their last release "Purple," went for every niche of soundalikes from PJ to Alice to Soundgarden. If it wasn't for their more metallic songs, "Purple" would not have been much on creativity. With STP's third release titled "Tiny Music," they have pulled the wool over every critic's eyes (including this one's). They finally got all the ingredients right and most importantly, they're themselves.

There are no similarities that you can stab your finger at. This is the STP album that exceeds anything that "Core" and "Purple" will ever attain when it comes to creativity, musical balance and production. The funny part in regard to production, is that Brendan O'Brien (Pearl Jam, King's X, Matthew Sweet) is the producer. What he did for Pearl Jam's distinguished sound he does here with "Tiny Music." Musically, STP is tight and rocks full-on. Citing more on the classics than on grunge. There is nothing to say about the members in particular, except that each member of STP has done an excellent job in their arrangements of their songs. At some points, they rock like late 70's early 80's pop metal. While at other times they lean towards Led Zeppelin style grooves. Weiland's vocals are at his best and seem to get better with each track on "Tiny Music." He's more flowing, not forced like in his many PJ soundalikes. Meanwhile guitarist Dean DeLeo has put himself into a new level and he plays some excellent stringwork on this release. The primary tracks that stand out are "Lady Picture Show," "Big Bang Baby," "Art School Girl," "Love's Pop Suicide" and the mellow lounge rocker "And So I Know." In fact, this disc has no flaws. There is not a particular song that can be stated as a below average cut. STP has recorded the perfect disc.

In fact, "Tiny Music" is the STP disc that most bands only think about doing. STP has taken themselves to new heights by finally giving us the total package of how talented and creative they are. It will be hard to knock "Tiny Music" of the mountain and only signifies their existence towards modern rock immortality.



KISS UNPLUGGED

Artist: KISS

Label: Mercury Records

By Danny Eyer

"Tonight, we're gonna let the music do the talking!," says front man Paul Stanley on this newly released installment of the MTV UNPLUGGED series, and I think that's a good idea. I guess everyone has their own opinion about these UNPLUGGED things, but one thing's for sure: This CD is excellent.

KISS digs back into the 26 album catalog to pick out some rockin' little gems that this listener hasn't heard in quite a while. Songs like "Comin' Home," "Plaster Caster" and "Goin' Blind" still hit just as hard as the original versions, if not, harder. You can really hear how some of the new bands have been heavily influenced by the boys.

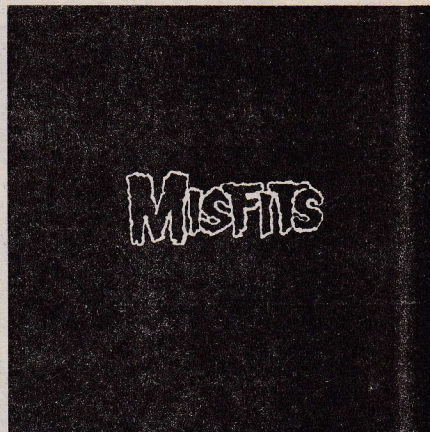
Even some of their more melodic stuff is in here, kept fresh by some pounding acoustic guitars. Remember "See You Tonight?" Or, how about that super cool guitar intro to "Rock Bottom?" OH YEAH, it's there man!

Stanley, Simmons, Singer and Kulick are no doubt a great unit. There are tight-ass harmonies right along with plenty o' smokin' grooves. And if that still doesn't sell ya on this disc, maybe this will getcha: The end of a set bonanza features performances by some visiting family members," namely Peter Criss and Ace Frehley (Drums & guitar, respectively). Yes, that's right, the original gang reunites on stage for the first time in over fifteen years.

Ace turns in a nice version of the Rolling Stones' "2000 Man" and Peter Criss HAS to sing "Beth," which for my money, is the weakest track on this thing.

Then they quickly redeem themselves with a killin' version of "Nothin' To Lone" from the very first KISS album. (Whew, this KICKS!)

Look, the bottom of the line is this people: If you've been a card-carrying member of the KISS ARMY for years now, then you'll just hafta have this new offering. But if you're one of those dudes who liked 'em years ago in the "eight-track age" and you are wondering if you could still get into these guys or not, I think KISS UNPLUGGED is the CD you're waiting for. Just put it on. Crank up the volume (x-tra special bonus points to producer Alex Coletti for the smackin' drums), and rock on...guilt-free!!



"Misfits (Box Set)"

Artist: THE MISFITS

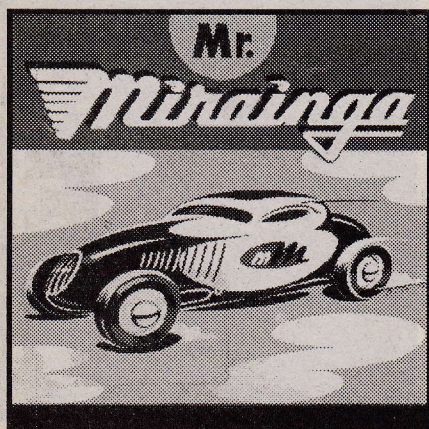
Label: Caroline Records

By Bill Bengle

Before there was White Zombie, years before there was a Gwar or Marilyn Manson, long before there was Alice Cooper or Ozzy...well, maybe not those guys, but you get the picture, there were **The Misfits**. Emerging from the New Jersey town of Lodi in 1977 Glen Danzig, Jerry Only, P.C. Doyle and the ever changing crew were to forge a style of music like no other by combining the raw energy of the embryonic punk movement with lyrics laced with B-horror movie imagery and a creepy, campy, tongue-in-cheek stage act and presence that would forever become the stuff of legend. Using the punk D.I.Y. ethic the Misfits were able to record and release their music in a wholly uncompromised form, although in often limited vinyl pressings which would also become the stuff of legend, and widely unavailable.

Luckily, though, for those of us who may have been too young, or too unlucky, to have seen all those great Halloween gigs, or been part of the infamous "fiend club" of Misfits fans (and hence privy to all the special live recordings) Caroline records has seen fit to gather *all* of this material, together with plenty of never-before-released goodies into one grand box set package—a coffin. This is the whole nine yards campers; the early 7" E.P.'s, all the albums including the rare "Evilive" the hitherto out-of-print "Earth A.D." album, and the first ever issue of the Misfits debut album "Static Age", plus scads of never-before-released material all on four CD's. The box also comes with a booklet featuring liner notes by Danzig/Samhain member Eerie Von, a long-time member of the fiend club himself. This is a real piece of musical history that is a must for anyone looking to escape the realm of the fake-assed, diluted, third hand, '90's retro, pop-punk. This is the real deal.

C.D. REVIEWS



MR. MIRAIINGA

Artist: MR. MIRAIINGA

Label: MCA

By Bitter B.

There once was a time when originality and musicianship counted for something in music. Now whether you play originals or covers, music takes a distant second to whether or not you can come up with a gimmick.

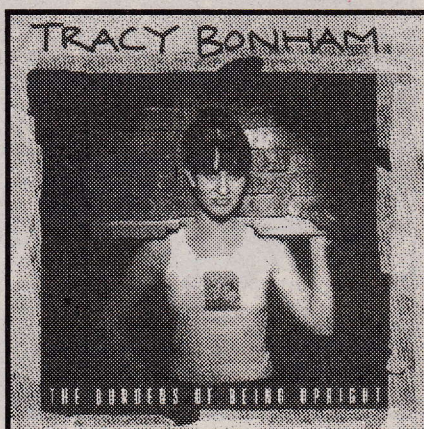
How did Mr. Mirainga get a record deal with M.C.A.? Was it because they tried to approximate Green Day or 50 other "current" bands with that similar "post purple" sound? Or was it because Mr. Mirainga writes catchy 3 minute songs? My guess is it's the former.

The vocalist for Mr. Mirainga makes Lemmy sound like Pavarotti on his best day. Does talent count for anything anymore?

We have bands in our own area, 11:11 and Poets & Slaves, that in a perfect world would be mega stars if talent and song craft meant anything, instead we have copy-cat bands like Mr. Mirainga taking up valuable steel, plastic and paper that could otherwise be used to benefit more deserving bands with some semblance of talent.

All this because they sound like someone else. You know the M.C.A. executives were sitting in their big air conditioned office going, "We need a Green Day or an offspring to help us compete, find us one!"

Was this the best they could do? Probably not. It will be just another one record wonder in the discount rack. God help us all.



THE BURDENS OF BEING UPRIGHT

Artist: Tracy Bonham

Label: Island Records

By Gina Mason

With a last name like Bonham, the first thought that comes to mind is that Tracy Bonham is a descendant or a blood relation to drum virtuoso who earned himself a name with Led Zeppelin. Although this is not the case, her abilities to entertain are phenomenal, using a folk-like singing style, placing in a hard edge of rock to accent her creative vocal savvy. Added with her innate flair for the guitar and her seemingly inbred violin talents, Tracy splashes her personality into her instrumental style, providing additional enhancements to keep the listener enraptured. Then to top it all off, giving a good ear to the lyrics coming straight forward, fresh yet relateable, Miss Bonham truly shows *The Burdens Of Being Upright* to be a decent freshman accomplishment for her Island debut.

Starting off with "Mother Mother," any woman (or man) can relate to this who has a mother who worries (that covers most of us). Of course her rough edge adds a little spark to rather innovative style. She weaves into trac after trac with subtleness to extreme, screaming vocals.

Her lyrics are unique and in comparison to others, she holds an alternative style similar to a female version of Frank Zappa. Although her orchestration is not consistent in each trac, there is enough to keep the ears satisfied. And *The Burdens Of Being Upright* is a truly satisfying disc!



SURRENDER TO THE AIR

Artist: Surrender To The Air

Label: Elektra Records

By: Bill Bengle

I had quite alot of high expectations about this first "solo" release from Phish guitarist Trey Anastasio, to say the least. Apprehensive at the prospect of a collection of watered down Phish reject tunes and sappy life-on-the-road songs, I was at first impressed and intrigued by the names on the cover. There was Trey, of course, and fellow Phish-mate Jon Fishman; saxophonist Marshall Allen, trumpeter Micheal Ray and vibes/keybord player Damon R. Choice from the late Sun Ra's Arkestra; Aquarium Rescue Unit bassist Oteil Burbridge and his brother Kofi on flute; former Lounge Lizards/Tom Waits guitarist Marc Ribot; keyboardist John Medeski from the power-jazz act Medeski Martin and Wood; and longtime Phish companions drummer Bob Gullotti and trombonist James Harvey. With a collection of big, big, big guns like this it's little wonder Surrender To The Air is more of a band in its own right and less of a rock icon leading a bunch of hired hands. I had hopes, and rightly so. But the proof was in the music.

From the second I hit PLAY the music on "Surrender..." was just as relentless as it was interesting and challenging. Building on sparse rhythmic themes these eleven players work their way through a seamless, hour long suite of free form improvisations roughly divided into nine sections, most of which bear the title "And Furthermore". Trey acts as more of a catalyst than bandleader here, gently guiding the players what he says is "the music I've been hearing in my head for a long time". And that music is anything but pop. There are shades of all the free-jazz greats from Ornette and mid-'60's Miles Davis to "downtown" improvisers such as Last Exit, and of course Sun Ra, but with a very '90's twist in both sound and intent.

Typical rock fans, even those who are into Phish, may have a hard time dealing with this particular album. Hell, I had to give it more than a couple listens in order to get my head around it. But, if you enjoy a musical challenge give "Surrender To The Air" a try, it may hold more than a few surprises!

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Attention Bands:

Have your CD reviewed in In Tune

Send your CD with bio to:

In Tune Magazine

P.O. Box 333

Northfield, NJ 08225

the **BOTTOM** LINE

by BRUCE PIKE



WHAT'S ALL THAT NOISE?

I've heard many otherwise fine players (including yours truly on occasion) have their otherwise masterful bass work become drowned in a sea of unknown mush. Try as they might, they just cannot manage to figure out why their sound is so cloudy. No amount of compression, EQ, effects or other picture postcards seems to help the situation. What to do... what to do...

The problem is more than likely a combination of several things. Often, I feel the player has just too big a rig. Too much bottom spreading around the stage and no presence. Use a smaller rig. If you really need more volume, get a DI and put your bass signal in the P.A.

Most often, however, the major culprit is a problem with technique. The only solution is practice. Finger noise is the deadliest enemy string players will ever encounter. For bass players who use hundreds of watts of amplification, who use roundwound strings on high fretboards, the sound your fingers make can be as loud as the notes themselves. My advice is to practice in a *very* quiet room without your amplifier, or with practice headphones. Practice scales and exercises *slowly*, paying attention to proper finger angles and form, making sure that you minimize string noise. Do this every day until it becomes a habit. Plus, while your doing this, practice playing with a lighter touch on your picking hand. This will also result in rounder tones with less snapping and growling, which tend to cloud your sound. The idea is to make yourself as clear as possible. Have I made myself clear? Maybe. See you next time!

Crilley's Circle Tavern Presents The Return of

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New Band

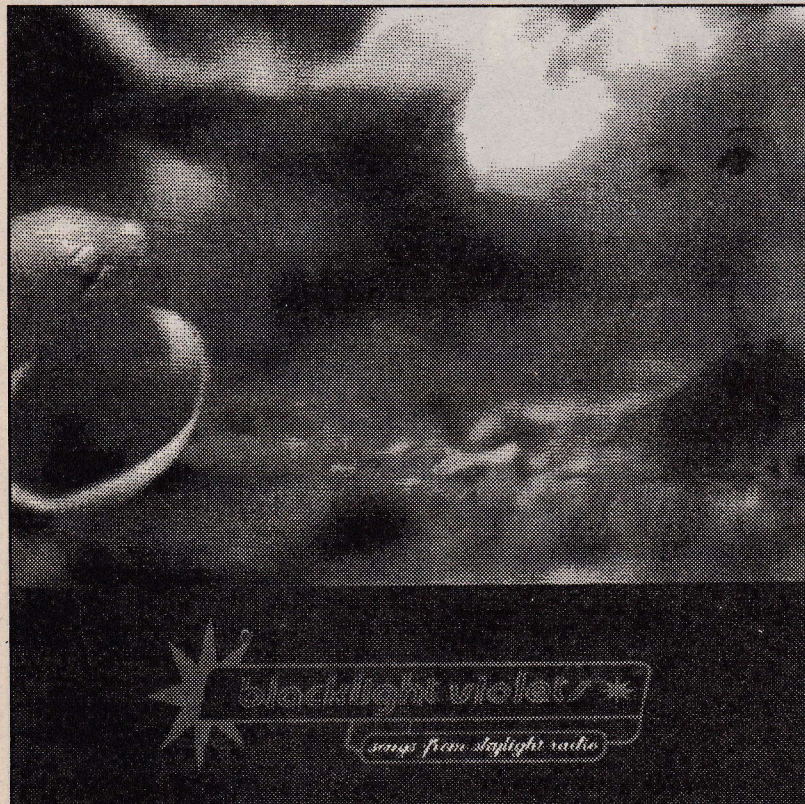
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May 18th at the Common Ground Coffee House, Wildwood & June 1st at the Outerspace Music & Arts Festival, Sculville Fire House, Sculville. Both shows are for all ages - Call 525-0237 for Details)

THE BLUE WAVE

By Ron Stinson



Welcome to the BLUE WAVE! I'm still waiting for Spring! I've had all the snow I can take, and I'm ready to PARTY! So, I'll fill you in on The Bucks County Blues Society's 1996 Spring Fever Footstomper.

This year BCBS is featuring the "Battle of The Harmonicas III", with LITTLE SAMMY DAVIS BLUES BAND, and DOUG JAY and THE BLUE JAYS, with special guest KEVIN "The Gentleman" MAGOWAN on harmonica RON KRAEMER & THE HURRICANES.

LITTLE SAMMY DAVIS BLUES BAND is from Mississippi, now based in New York, and they are recorded on Delmark Records. DOUG JAY and THE BLUE JAYS come from Washington D.C.. They are Blue Jay recording Artists. KEVIN "The Gentleman" MAGOWAN, RON KRAEMER & THE HURRICANES are from Trenton N.J. If you like Harmonica, this is the Spring Party for you!

Party starts Sunday afternoon, April 28th, 2:00 - 6:00 PM. Location is THE SPORTS ZONE BAR/NITE-CLUB, (formerly A.J.'s) 5316 New Falls Rd., Levittown, PA.-(215) 949-9570. Doors open at 1:30, live music starts at 2:00pm. Tickets are \$10.00 (in advance) and includes FREE BUFFET, door prizes, and giveaways. You must be 21 years old to attend this show. Only 250 tickets will be sold so get your order in early! Tix are available through mail order. Send a money order only, plus S.A.S.E. to BCBS, PO Box 482, Levittown, PA, 19058-0482. For more Info call (215) 946-4794

Locally, on the night of a Full Moon, at the Hi-LAND EGG FARM, The 10TH annual EGG FEST will be held on Saturday, June 1st, 1996. Of course the music will be provided by South Jersey's most popular Blues band, TOO BAD JIM! This event will last most of all weekend! Camping allowed on the site, bonfire, good BBQ, and music Jams! TOO BAD JIM will start at 5:00 PM, and will play till 11:00 PM, on Saturday night. The local Jam Session will be around the Bonfire after the band stops on Saturday night. Tents can be pitched around 12:00 Saturday Afternoon. Cost is \$10.00 for beer, and if you like to cook you may donate hot dogs, burgers etc.! This should be a good party with all of the great people that contribute to this

affair every year! (remember, FULL MOON!)

OK, Mark your calendar for the Spring and Summer Blues Events!

RIVER BLUES- Still no date but it should be at the end of May.

HI-LAND EGG FEST, June 1st

BUCKS COUNTY BLUES SOCIETY'S 1996 R & B PICNIC, Saturday, July 20, 1996.

POCONO BLUES FESTIVAL, Saturday, Sunday, July 27-28, 1996.

FIREBASE BLUES, Saturday, July 13, 1996 (VVA Mays Landing, BBQ and BLUES)

96 TOWN POINT JAZZ AND BLUES FESTIVAL, Natchel Blues Network, Norfolk Virginia, August 23, 24, 25, 1996.

Next month I'll give you the lineup of all the bands playing at these festivals. There is mucho blues activities going on in the Tri State area!

One last note! Locally, last month on March 15, I ran into GEORGE AND GEORGE at The Barn in Smithville. They had brought friends JUNE EVANS and RON MCGREGOR with them! What a night that was! This band can cook, and with June and Ron sitting in the band had all of the Barn dancing! Look for a repeat in the first week of May! Well, that's a wrap! Just

remember that NO BLUES IS BAD NEWS, and stay IN TUNE! See Ya!



June Evans sits in with George and George at The Barn in Smithville

Photo by Ron Stinson

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SURRENDER TO THE AIR

LIVE AT:
THE ACADEMY, N.Y.C.
TUESDAY, APRIL 2, 1996

By: Bill Benge

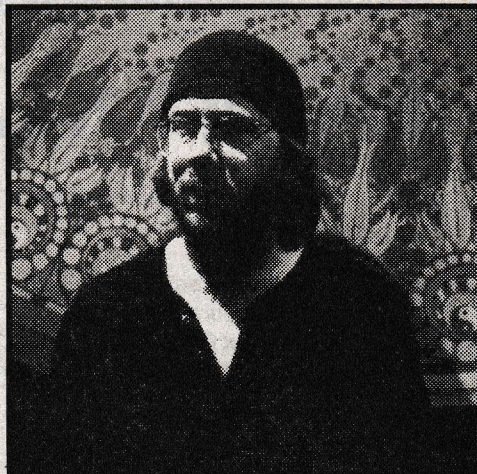
It was a bittersweet event at New York's Academy Theatre. The first (and most likely only) live performances of the free form jazz group Surrender To The Air, led by Trey Anastasio the enigmatic lead guitarist from the improvisational rock group Phish, were also the *last* rock shows to take place in this small Broadway theatre, which will undergo renovations to restore it to its function as a serious playhouse. Thus ends the life of yet another clutch live music venue, but what a show to end with!!

To look at the tie-dyed, dreadlocked, and bearded fans lined up along 43rd street one would never guess that they were waiting to see some of the most venerable jazz players of the last twenty years perform. But, then again, to see the number of tickets available for *face value* from scalpers one would also never guess that both nights of this concert sold out in less than twenty minutes when tickets went on sale two weeks prior to the show. But then again that was before the album "Surrender To The Air" had hit the record store shelves. This dense and ultra-challenging recording of an hours worth of avant-jazz explorations may have proved to be too much for the Legions of Phish "fans" who most likely had quite a different vision of what a Trey Anastasio solo project would be all about. The same "fans" who'd scooped up tickets for this show were bagging out in droves, making it possible for anyone who truly wanted to see this gig to get in. Lucky break too, as this would prove to be a pivotal landmark in not only Trey's career but for all those involved. And, those involved included some of the cream of the crop of the experimental music field. Trey, of course, was joined by Phish drummer Jon Fishman (who, incidentally, did not wear a dress or a superhero costume nor any trappings from his other alter egos) and Phish friends James Harvey on trombone and Bob Gulotti on drums; Otiel and Kofi Burbridge on bass and flute, respectively, from fellow H.O.R.D.E. band Aquarium Rescue Unit; John Medeski from the out there underground jazz trio Medeski Martin and Wood on the Hammond B-3; former Tom Waits guitarist and member of John Laurie's equally off-the-wall jazz group the Lounge Lizards; and three members of the late Sun Ra's band, Damon R. Choice on vibes and xylophone, Micheal Ray on trumpet and keyboards, and the incomparable sax man Marshall Allen rounding out the group, all three decked out in their psychedelic Sun Ra finery.

I was struck by the absolute intimacy of the Academy, which was no doubt chosen for these gigs, in part anyway, for just that reason. I knew this would be a communal exchange of energies, a factor beginning to wane in the Phish world as the popularity of that band's concert experience has forced them into the hockey arenas. Excitement grew in the air, helped along by the diversity of the crowd. The folks behind me weren't even Phish fans, they'd come to see Marc Ribot. They would soon gain a healthy respect for Anastasio and company.

After the lights fell the eleven members of the band took the stage

and dug right in, not waiting for the applause to die down before sending up the first discordant strains which would continue on, uninterrupted for the next hour. Taking cues from subtle gestures and licks from Trey's custom Paul Languedoc guitar each member of the band took the music off into a different realm simultaneously, each instrument effectively "soloing" at once as the drummers punched out a disjointed beat, playing off each other as Burbridge's bass pushed the pulse of the music like a lumbering tugboat through different musical colors and textures. Alternately slipping from one theme to another, at times sounding *almost like* blues or *almost like* reggae (but never exactly) instrument voices wove in and around one another, like a basketful of snakes. It was hard to concentrate on everything that was going on at once, attention spans being yanked and pulled from one end of the stage to the other, but invariably



ending up watching the lightning fast fingers of Marshall Allen who plays sax like no other person alive. He can make Branford Marsalis look like Kenny G, no lie! At one point Micheal Ray was moved to perform an African tribal dance at center stage, singing into the mic "There are other worlds they never told you about...but first you must surrender to the air, surrender to the air, surrender to the air!" Eventually each player would cop the chance to play leader with his own "solo", as the others would tone down a pace and follow. At one point John Medeski took a lead finding him nearly falling off of his bench (which is not an unusual occurrence with him) that brought tears to my eyes. After what seemed like only ten minutes the band segued into an earth shattering crescendo

and Trey stepped forward to announce intermission. It had been just under an hour since the band had taken the stage!

For the second set Surrender was joined by two more players, Phish keyboardist Page McConnell and another Sun Ra sax player (whose name I have yet to discover). Page, being a relative outsider, seemed more than a little intimidated as the music swarmed up around him, but eventually he got his sealegs together enough to even take a short "solo" of his own. The music in this set was less focused than the first, but more furious, finding Otiel Burbridge completely confounded at one point he had to leave the stage. Trey and Ribot took things into their hands in this set trading some fancy licks while some schmuck yelled out for various Phish tunes until many folks in the audience yelled for him to "shut the f*ck up!" The highlight of this set, though, was Otiel's step into the spotlight during which he performed his trademark George Benson style bass solo while vocally doubling the notes with a scat. Unfortunately, right in the middle of the thing, he broke a string and had to back down. But, thanks to the looseness of the presentation he could have another go at it just before reaching the crescendo that signaled the end of this very important concert. An amazing spectacle to be sure, proving just who will be around for the duration and leave their mark on the music consciousness of this particular generation.

BAND CALENDARS

Catnip Jones

for bookings & info.
Call 646-9193

Every Sun. Uncle Mike's Country Pine Inn, Mays Landing (8pm-midnight)

APR

- 26 The Barn, Smithville
- 27 Pearl Restaurant, Somers Point

MAY

- 3 The Quarter Deck, LBI
- 4 Black Cat, Absecon
- 10 The Barn
- 17 Schooners, Somers Point
- 18 Pearl Restaurant

DANNY EYER BAND

for bookings & info. call
(609) 652-3876

Every Tues. Fat Jack's BBQ & Blues, Vineland (Blues Jam 8:45pm-12:45am)

Every Thurs. Red Moon Saloon, Mullica Twp (Jam)

MAY

- 3 Schooners, Somers Point
- 31 Uncle Mike's Country Pine Inn, Mays Landing

JUN

- 1 Uncle Mike's Country Pine Inn

Cat Daddy

hotline & bookings
(609) 848-0942

APR

- 27 Southwood Bar & Grill, Woodbury

MAY

- 11 Franklin House, Glassboro
- 17 Alibi's Inn, Billingsport
- 18 Southwood Bar & Grill
- 31 Fat Jack's BBQ & Blues, Vineland

JUN

- 8 Southwood Bar & Grill

eleven



eleven

APR

- 25 Overpass, Manyunk
- 29 Stockton State College, Pomona

MAY

- 3 Rex's, Westchester, PA
- 5 Chi Chi's, Deptford (WXPB Event)
- 10 The Middle East, Philly

JUN

- 1 Landis Avenue Block Party, Vineland
- 29 The Middle East

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Hotline 748-1162

The Pub At Stockton State College (N-Wing), Pomona (8-10:30pm)

APR

- 24 The Pub At Stockton State College (N-Wing), Pomona (8-10:30pm)
- 25 Tumolty's, New Brunswick
- 26 McGovern's, NYC (9:30 to 10:30 pm)

MAY

- 1 The Pub At Stockton State College (8-10:30pm)
- 10 McGovern's (9:30 to 10:30 pm)
- 24 McGovern's (9:30 to 10:30 pm)

JUN

- 1 Outerspace Music & Art Festival, Sculville Fire Hall, Sculville (all ages)
- 7 McGovern's (9:30 to 10:30 pm)

DOUBLE BARREL

Hotline 641-2764

APR

- 27 Crilley's Circle Tavern, Brigantine
- 28 American Heart Association Benefit, Estell Manor

MAY

- 17 Bay Shores Inn, North Cape May
- 18 Bay Shores Inn
- 25 Crilley's Circle Tavern

blacklight violets

MAY

- 18 Common Ground Coffee House, Wildwood (all ages)

JUN

- 1 Outerspace Music & Art Festival, Sculville Fire Hall, Sculville (all ages)

REBEL ROOSTER BAND

for bookings & info. call
(609) 652-3876

APR

- 27 Black Cat, Absecon

MAY

- 4 Greenbank Inn, Greenbank
- 25 Greenbank Inn

MOMENTS NOTICE

Hotline 294-3228

MAY

- 11 The Back Cabin, Manahawkin
- 17 The Gateway, LBI
- 18 Benefit
- 24 The Back Cabin

JUN

- 8 The Gateway
- Every Thurs. The Gateway (beginning June 27th)

SOUL CONTROL

APR

- 27 Harper's, Clementon

MAY

- 3 Bobby's Seafood House, Newtown Square, PA
- 24 Private Party
- 25 Bobby's Seafood House
- 31 Carleen's, Wilmington, DE

JUN

- 7 Red, Hot & Blue, Cherry Hill
- 8 Fat Jack's BBQ & Bues, Vineland



POETS & SLAVES

APR

- 24 Union, Iowa City, IA
- 25 Davy's Uptown, Kansas City, MO
- 26 Cunninham's Journal, Kearney, NE
- 27 Cunninham's Journal
- 28 18th Amendment, Omaha, NE
- 30 Sip N Spin, Hays, KS

MAY

- 1 Jazzhaus, Lawrence, KS
- 2 Pomp Room, Sioux Falls, SD
- 3 The Alley, Rapid City, SD
- 6 1st Avenue, Minneapolis, MN
- 8 The Asbury, Buffalo, NY

Illspent Mouth

MAY

- 4 Toxic Waste Benefit, Morganville
- 24 Harvey's, Freehold
- 25 Sunnyfield's, Linden
- 30 Institute Of Audio Research, NYC
(Recording original CD)

JUN

- 15 Pagan Party, Union
- 22 Sunnyfield's
- 28 9 South, Bayville

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Every Wed. Crilley's Circle Tavern,
Brigantine

APR

- 26 Bombay Beach Club, Wallington
- 27 The Quarterdeck, LBI

MAY

- 3 Crilley's Circle Tavern
- 4 The Quarterdeck
- 17 La Costa, Sea Isle
- 23 South Beach, Margate
- 24 Bridgewater Pub, Bridgeton



APR

- 26 La Costa Lounge, Sea Isle

BARE BONZ

Hotline 569-1149

APR

- 26 Brownies Lodge, Bargaintown
- 27 Brownies Lodge

JUN

- 4 La Costa, Sea Isle
- 10 La Costa
- 11 Schooners, Somers Point
- 17 Brownies Lodge
- 18 Brownies Lodge
- 24 Bay Shores, Cape May
- 25 Bay Shores
- 31 Schooners

HOME at last

JUN

- 1 Landis Avenue Block Party, Vineland
- 2 Petpalooza, Shark Club, Vineland
- 29 Middle East, Philly

JUL

- 6 Rockin For The Animals Benefit,
Bridgeton
- 25 Melini Park Bandstand, Minotola

CENTER STAGE

(formerly Undertow)

MAY

- 3 Reds, Margate
- 12 Gilhooley's, Margate
- 19 Mayfest at the Carousel Bar & Grille,
Smithville (no cover - all ages)

JUN

- 8 American Cancer Society's 24 hr.
Relay For Life, Egg Harbor Township
High School (no cover - all ages)

Orange Blossom Special

Hotline 629-5915

APR

- 26 Uncle Mike's Country Pine Inn, Mays
Landing
- 27 Uncle Mike's Country Pine Inn

MAY

- 4 Private Party
- 11 Black Cat, Absecon
- 17 Mullen's, Runnemede
- 18 Mullen's
- 24 Mullen's
- 25 Mullen's
- 31 Liberty Bell Lounge, Malaga

JUN

- 1 Liberty Bell Lounge, Malaga



Ruth Wyand Band

APR

- 25 - 29 Crossroads, Memphis, TN

MAY

- 3 Ocean City Arts Center, Ocean City
(open mic jam)
- 4 Piping Plovers Folk Club
Coffeehouse, KinderMusic, Central
Sq., Linwood
- 5 Earth Day Festival, Sayville, NY
(1:25 pm)
- 5 Cedar Beach Blues Fest, Long
Island, NY
- 10 Sam Adamas Brew House, Philly
- 11 Red Moon Saloon, Mullica Twp (duo)
- 16 The Shire, Cape May, NJ
- 18 Red Moon Saloon
- 21 The Barbary, Philly
- 25 Red Moon Saloon
- 27 Dettricks, Jenningtown, PA

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Linwood, Phila. Music, Cardiff, Ocean City
Arts Center and HMV Records, Philly

POETS & SLAVES

By Jim Santora Jr.

4/4/96

Very few times in this area of New Jersey, are we able to find an original local band. One with a desire and drive to be successful. One that has been noticed from everyone from radio stations across the country to Billboard magazine. That band is Poets & Slaves. Four young men from Elmer, who bring a certain fresh new sound to rock music of the 90's. In a recent conversation with the band (guitarist/vocalist Martin Trum, drummer Evan Bachellor, bassist Tim Brown and newly added guitarist Bob Bumpus), we discuss the upcoming tour of the Midwest and about how the buzz of this small town band from Elmer took shape.

IT: Let's talk about your upcoming tour. You're going to be heading out to the Midwest. How did everything come about?

PS: An agent came from the Midwest to our show at Crilley's Tavern. They liked us. Plus, we have a radio promotion going on and we are being picked up by some Midwest stations. We are going to be doing shows in and around the cities that are supporting it. There's not much going on for us here on the east coast with the exception of some stations in the shore area and a small local following.

IT: So things are a lot bigger out in that region?

PS: That's what it looks like on paper. We're just going to go out there and see what happens and hope the crowd support us.

IT: So what are some of the cities you will be heading to on tour?

PS: We're going to start in Chicago. Then we will be

headed to Indiana, Iowa, Kansas City and a few dates in Nebraska and South Dakota. That's the general area we will be touring.

IT: Will these be local clubs or college venues you will be playing in?

PS: A little bit of both.

IT: What type of stations are playing your disc?

PS: On the college level about six months ago, we were picked up by about 180 stations nationwide. The commercial station campaign kicked off about a month ago.

IT: You are all from the Elmer area. As things have been looking up for the band, you have made sure that the band is known for being from South Jersey. Is that because so many bands that do get noticed from the area get dubbed from the Philadelphia region?

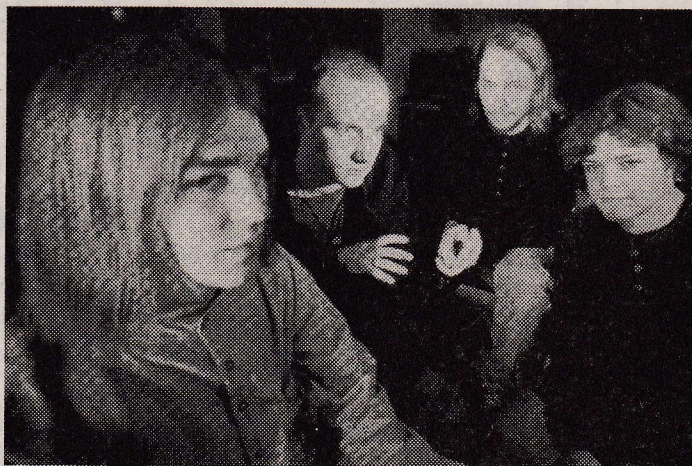
PS: Whenever a band gets noticed in the area, Philadelphia stations try to claim them as there own. Philadelphia has not treated us too well.

IT: And you have stayed out of the Philly area?

PS: We're just not a Philly band. People just don't accept us there. So we are going to continue to play where bread is being buttered.

IT: Let's talk about the disc, "Vertigo." You have since added a new member in guitarist Bob Bumpus. What does he bring to the band? Does his presence change the sound at all?

PS: It is a lot different with the addition of Bob. There is no comparison between the disc and our sound now. We are ten times ahead of the sound we have on "Vertigo."



IT: How would you classify your style of music? It seems to me that your style falls around The Cure, U2 and early Cult?

PS: We don't disagree with the fact that on the disc, the execution of it, we all listen to The Cure and U2. If fact, one of my biggest influences as far as playing the guitar was The Edge and early U2. The way you hear those tracks now is nowhere where we're at right now. A lot of people say that we are old U2 rip-offs. The only way to find out is to come out and see us live.

IT: However, despite the similarities, you display so much of yourselves musically. On the track "Nowhere," you have a U2 feel through it. While on a track like "Vertigo" you have a Doors vibe. Is this changing of styles something you try to attain when putting songs together?

PS: We agree with you 100%. It's more melodic. It is certainly not a hard album to listen to. When you listen to us, you either love us or hate us. There is no in-between. Any band can go out there and sound like Green Day and Bush. We are not like that. Our new material is different. We have some tracks that are heavy, while others will have a more acoustic setting. Every band that has lasted over the years has been diverse. Whether it be album to album or song to song. That's what Poets and Slaves is.

IT: You have a song which will be on a compilation soon?

PS: Yes. It is on a new label called Lizard which is run by The Chameleon Club in Lancaster, PA. It is going to feature such artists as Live, The Ocean Blue, Suddenly Tammy and possibly Joan Osbourne.

IT: Also Martin, you are involved in providing the music for a syndicated television program?

PS: I got contracted to do the music for the pilot episode called "Urban Legends" produced by Paul Trevino. We were asked to do 22 episodes. We have also been asked to provide the music for an upcoming film. Were going to be pretty involved around July.

IT: What are your goals for going out on this tour? Are you going to treat this any different?

PS: Were just going to go out and give people a good show.

IT: You got to be pretty excited to go out there and create your own scene.

PS: We want people to leave a show and remember us. We want to show new audiences just what were all about.

Poets & Slaves start their journey on April 19, in Chicago. There next local appearance will be on May 18th at Pittsgrove Twp. Day. In Tune would like to take this opportunity to wish Poets & Slaves the best of luck and a successful tour of the midwest.

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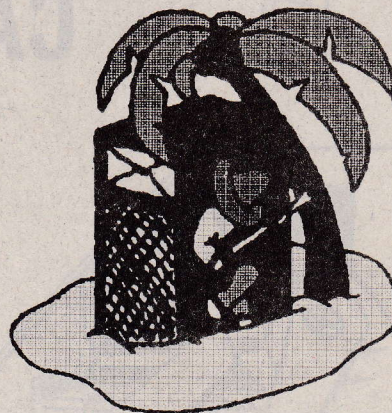


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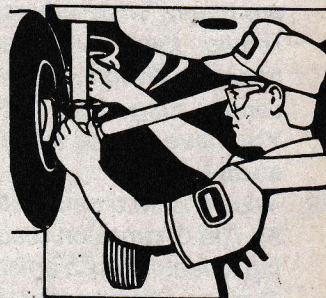
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DRUMMER WANTED for worthy original Project. Must have great meter and willing to rehearse/we have good songs and dedicated players. 628-2584.

KEYBOARD PLAYER w/VOCAL ABILITY wanted. Must desire playing Blues, R&B, Funk, Classic Rock. Call 645-8038.

BASS PLAYER WANTED. Hard Rock Band ready to play out. Practice in Hammonton. Call Geoff (609) 561-1463.

DRUMMER and 2nd GUITARIST WANTED to complete "Cover" band (Alt./Rock). Must be reliable!! Please "No Drugs or Egos" If interested, call me at 391-8734.

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DRUMMER AVAILABLE for any working situation - over 15 years experience - all styles. Dependable, Professional, all new equipt. 645-0429 afternoon.

FEMALE VOCALIST - Needs band - All types of music - serious inquiries only - 965-7249.

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ADA ONE SECOND DIGITAL REVERB UNIT, one space rack mountable. For guitar or vocals. \$100. Call Jeff at 822-3247.

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Lessons

GUITAR LESSONS available at Waves of Music, 612 8th St., Ocean City. Rock - Blues - Jazz - Country instructor Joseph Speel. Call 398-1652. Store - 391-0600.

GUITAR LESSONS available for serious students. All styles, beginner to advanced. Call Bobby at (609) 926-8950.

GUITAR & PIANO lessons for students of all ages, beginners to advanced. Call Philadelphia Music, 383-2900.

SAXOPHONE/CLARINET/TRUMPET lessons for students of all ages. Call Jon at 625-6549.

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On the East Coast...Tom Hawk of Pyramid Studio **NOW** teaching at IRV's Music Shop. All styles taught, beginner to advanced. Reserve your spot **NOW!** Call 345-6643.

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DRUM LESSONS - All styles - beginners & advanced. If you need to know it, I'll show it. Stop wasting your time. Call Danny Blaze now! at 383-0322.

DRUM LESSONS: Learn how to read music. Learn how to create your own licks too! Children below 13 discouraged. Mark, Ventnor 823-6921.

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91.7FM WLFR "LAKE FRED RADIO" SRING 1996 PROGRAM SCHEDULE

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6-9AM	GOSPEL with Michael Thomas	Untitled with Jason S. WORLD	THE JAZZ SHOWCASE with Dr. Jay	Untitled with Wendy C. 80'S AND BRIT	WOW AND FLUTTER with Keith Donnelly Brit and American	HERE COMES THE SUN Dan D. FOLK	GLAZED DONUTS, BLACK COFFEE & THE EARLY MORNING BLUES
9-12PM	GOSPEL POX ON YOU with Rich Weems ALTERNATIVE CULTURE	SQUAT AND GOBBLE Scott Vattima FOLK AND INDIE	JAZZ & JAZZ INTERVIEWS	TRANSMISSION with Bob Portella BRIT. POP AMBIENT	INDIE POP & AMBIENT 99 CENT BIN	KOZMIK D'BRI with Chewy ECLECTIC	with Chip Lamey BLUES
12-3PM	with Eric Lentz ECLECTIC	99 CENT BIN with Eric Lentz ECLECTIC	FUNCTIONAL with Paul Murphy COLLEGE	ROCKSHOW with Bill Grohs ROCK AND PUNK	with Eric Lentz ECLECTIC	NEVERLASTING GOBSTOPPER with Bill Bengle ECLECTIC	REVERBERATION Bruce Anderson PSYCHEDELIC
3-6PM	SOLID TARA GOLD with Greg Chapman NOISE/EXPERIM.	COVENANT OF ABOMINATIONS with Brandi DEATH METAL	HOOR OF DESOLATION Deicide DEATH METAL	NON-FICTION COUNTY Tom Chadwick FOLK	CRACKERJACK Amy Spano ROCKABILLY & HONKYTONK	TRAFFIC JAMS with DJ Kill CLASSIC CLUB	HOUSE OF CLASSICS Leon Bryant 50'S AND 60'S R&B
6-9PM	FIONNGHUALA with Aimee Reed CELTIC	THE DARKSIDE with DJ Cub+Shannon ELECTRO-INDUST	IREATIONS with Bill Moffit REGGAE	RADIO ANARCHY with Paul Glaser FREE-FORM	GRAB BAG with Guy Wilde FREE-FORM	IT'S Sure-Rock Holmes and the DDM RAP	CARRIBEAN RHYTHMS Michael Thomas REGGAE
9-12PM	FIRE DANCE with Pete Marshall TECHNO/ALT.	917 KONTROL with Rich Dalton TORTURETECHNO	CHILL OUT SESSION D.J. Bashif, Shortkut HIP HOP R&B	NIGHT TRAIN with Chip Lamey AMERICAN ROOTS	AMBIGUITY with Frank Lewis FREE FORM	BILLY CLUB BEATDOWN DJ Flair and DJ Cruz RAP AND HIPHOP	LATIN TEMPO with Jesus Pinero LATIN
12-2AM	CHARMBAG with Kevin and Dave GARAGE PLUS	ENRAGE with Pinky Craig, Bill and Sons PUNK ROCK	REDD LIGHT SPECIAL Miss Redd SLOW JAMS	STRANGE BREW with John Allen ROCK	LAST CIGARETTE with John Feehan COLLEGE ROCK	TONY'S CLUBHOUSE Tony Ton CLUB AND DANCE	THA FLOW SESSION with 10-Spot HIP-HOP

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June 8th 7:30 pm
July 20th 8:00 pm

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RUBY/Schtum
SON VOLT

April 23rd 8:00 pm
April 26th 8:00 pm
May 10th 8:00 pm

ELECTRIC FACTORY

TOADIES/CIV/Brutal Juice
JOHNNY CASH
BRUCE HORNSBY/The Aquarium/Rescue Unit

April 26th 8:30 pm
May 16th 8:00 pm
May 19th 8:00 pm

VALLEY FORGE MUSIC FAIR

THE BEACH BOYS

April 27th

MIDDLE EAST

ELEVEN:ELEVEN
HOME AT LAST

May 10th
June 29th 10:00 pm

ATLANTIC CITY CONVENTION CENTER

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May 4th

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June 6th - 9th
July 18th - 21st

TROP WORLD

FRANKIE VALLI
WAYNE NEWTON
THE HASHAGRIRIM BAND
TAMMY WYNETTE
WAYNE NEWTON

April 25th - 28th
May 9th - 12th
May 17th - 19th
June 14th & 15th
July 18th - 21st

HARRAH'S

BARBARA MANDRELL

April 26th - 28th

CLARIDGE

LITTLE ANTHONY AND THE IMPERIALS
PAT BOONE/The New Cordettes

April 26th - 28th
May 10th - 12th

TRUMP PLAZA

ENGELBERT HUMPERDINK
JERRY VALE
BARRY WHITE

April 26th - 28th
May 13th - 18th
May 24th - 26th

TRUMP TAJ MAHAL

STEVE MILLER BAND
DIANA ROSS
ROD STEWART
VINCE GILL
LINDA RONSTADT

April 26th 9:00 pm
May 3rd - 5th
May 19th 8:00 pm
June 23rd
July 26th

THE GRAND

JOHNNY MAESTRO and The Brooklyn Bridge/The Devotions
DANNY AND THE JUNIORS/Young Elvis
THE PLATTERS/The Casinos
THE DEL VIKINGS/The Salutations/Randy and The Rainbows
LESLIE GORE/The Elegants/Joey Dee and The Starlighters/
The Dovells
DIAMOND RIO
PAUL ANKA

April 30th - May 4th
May 6th - 12th
May 20th - 27th
May 29th - June 2nd
June 10th to June 15th
June 21st & 22nd
July 17th - 21st

TRUMP'S CASTLE

THE TEMPTATIONS
FRANKIE VALLI

May 25th & 26th
July 30th - August 4th

RESORTS

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TOM JONES

June 21st - 23rd
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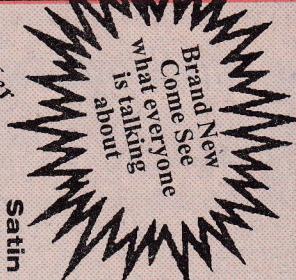
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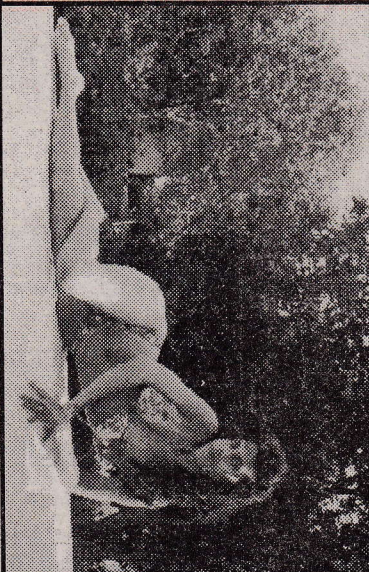


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